DECCAN HERALD
13th January, 1956

SUGAR EXPERTS ENTERTAINED

Bangalore, Jan.12.

World's top sugar technologists, over a hundred in number, currently visiting Mysore State inthe course of their fleeting trip round India in a special train were feted yesterday here with cocktails and a classical dance programme.

The entertainment, which was held at the post West End H$_o$tel, was sponsored by the South Indian Sugar Mills' Association with a membership of factories in Andhra, Madras, Orissa, Hyderabad, Travancore-Cochin and Mysore States.

The visitors, representative of all sugar-producing countries in the world are delegates to the ninth Congress of the International Society of Sugarcane Tehhnologists, which will meet in Delhi on January 22. This session has evoked such keen enthusiasm that even the Government of India, through their Ministry of Agriculture, are actively associated in making the Sugar Congress a big success and have made a generous grant of Rs.3 lakhs.

After their round of visits to the Indian Institute of Science and the Raman Institute besides sight-seeing, theguests converged at the West End Hotel about 7-30 p.,. and relaxed before an improvised stage as a programme of classical dance recital, presented by Mr.U.S.Krishna Rao, was gone through.

Mr. Krishna Rao packed his brief one-hour programme with a variety of items such as to appeal to the non-Indian audience, Naturallly, the numbers could not be elaborate, but he successfully brought out some of the outstanding forms and patterns known to Bharata Natyam and Kathakali.

Mr. Krishna Rao himself appeared in three numbers. His solo dance in "Gitopadesha" and "The Fisherman's Tragedy" was a polished version of Kathakali technique with all grammer and idiom. His talentedwife, Chandrabhaga Devi, gave a very delectable rendering of "Mohini Attam". And the two together put up a topping performance in "Kamadhahan" which was repelete with alluring poses. In between their students, Kumaris Gayathri and Prema, showed through "Alarippu" and Jathiswaram, the pure rhythm of ecstatic movements enriched in Bharata Natyam. Another student T.S.Bhat, distinguished himself in the peacock dance.

Music was in the able hands of Anoor Suri (Vocal) Doreswamy (fluet), V.V. Ramu (mridangam) and Appanna (clarionet).

The visitors, who were enabled to follow each score by Mr. Krishna Rao giving appropriate description of the dance sequence with speech had action applauded every item appreciatively. Mrs. Hatfield, wife of a director of Messrs. Parry & Co., Madras, garlanded the artists on behalf of the South Indian Sugar Mills' Association.

DECCAN HERALD DATED 1ST SEPTEMBER 1956

DANCE ART NO LONGER CHOICE OF SELECT OR RICH BUT MEANT FOR ALL

Bangalore, Aug.31.

Practice of the dance art "has till got some stigma" attached toit, asserted Mr.U.S. Krishna Rao, noted exponent of Bharata Natya and Kathakali, inthe course of a talk here yesterday.

Mr. Krishna Rao invoked thelegendary "Bharata's Curse" to suggest that those who misused the art for foul means would not be spared, and he quoted the demolition of the Devadasi instituion as a case in point.

The art today was no longer the choice of the select or the rick. "It is meant for all," said Mr. Krishna Rao. Therefore, he urged, "It is time that allof us keep an open mind and try to see the beauty in it."

Mr. Krishna Rao was addressing the students of the National College, Basavanagudi. The subject was "The Importance of Nritya and Abhinaya in Bharata Natyam."

The College Principal, Mr.K. Sampathgiri Rao, who presided on the occasion

TOP-NOTCH BALLET AND DANCE RECITAL THRILL TOWN HALL AUDIENCE

(Deccan Herald dated 6-11-56)

Bangalore, Nov.5.

The Mysore State Sangeeth Natak Academy made proper amends yesterday, for all its woeful lapses since the inception of the so-called Cultural Programme Week in celebrations of the advent of the New Mysore State, by sponsoring a top-class Bharata Natya rectical by Sudha Rani and a novel Indian ballet produced by the noted dancing pair, U.S.Krishna Raoand Chandrabagha Devi

The performance, lasting a mere hour and a half, which came off at the Town Hall at the penultimate programme of the Art Festival in theCity, was a treat to watch both for the laymen and the connoiseurs.

The 1 2-year-old Sudha Rani gave a memorable 25 minutes rendering of the distinct varnam in Shankarabharana with the ease of a delettante and the perfection of a seasoned artiste. Anga Sudha, or the purity of limb movements, was remarkably striking, whileher agility, alertness and anticipations were her other strong points. It was all so genuinely masterly that what she lacked by way of facial gestures and neck movements got submerged altogether. It is also essential that the girl mastered the technique of throwing out smiles without showing all the teeth.

Nevertheless, Mr. U.S.Krishna Rao possesses in this girl a material which is capable of blossoming into a first-rate artiste in a controlled manner.

The ballet that followed, styled as "The Temptation of Buddha" was a conglomeration of many classical styles, not excepting Bharata Natya, Kathakali and Kathak. But the theme and the execution, in addition to music, left not much to be desired.

Woven round the theme of the Great one receiving enlightenment under the Bodhi Tree after a series of stirring episodes during which the God of Love sets tempresses upon the Buddha for dastraction.

Accordingly, ten pretty girls, fleated on the stage, jointly and severally dancing madly to assail the impassive Buddha. There was therefore spontaneous scope for exhibiting diverse techniques, which the choreographers explaoited to the fullest advantage. It might not have been all the classical, but there was science and imagination which combined admiraly.

The most striking of all the ten girls that came on view was Yashodhara Atmanand, who figured in a Jatiswaram sequence. She was the only artiste of the evening who appears to have been correctly costumed in cream white and a cocky hair-do as of yore and, what is more, she scintillated with her dynamic verve and daring.

As God of Love, T.S.Bhat gaily danced. Kathakali style, into everybody hearts, Mr.U.S.Krishna Rao as Mara turning an evil spiritm was quite edifying.

The theme and commentary produced by Prof. G.P.Rajarathnam was unimpeachably authentic and highly literary based as it was on Ashwaghosha's "Buddha Charite" with appropriate verses in Sanskrit and Pali.

Vidwans Anoor Suri and M.R.Doreswamy, whocomposed the music, drew from a wide range of Karnatic storehouse, except for one piece in the middle which jarred as inappropriate. In addition, the use of the discredited harmonium co·ld have been eliminated altogether.

Polising here and there, this "Temptation of Buddha" ballet has allthe potential of earning the national award. This is a repeat performance of the sameballet staged at the B.R.V.Theatre by Mr. and Mrs. Krishna Rao twomonths ago for the sake of charities. It was found to have taken on much shine since. There is no doubt that at the hands of that imaginative couple, Mr. and Mrs. Krishna Rao, the ballet is bound to get refined and revitalised.

told his youthful and exuberant audience who packed the main hall, that Mr. Krishna Rao, an ardent devotee of the classical art, had come to show that dince is essentially a form of science. The technique of expressing all human emotions and the eloquence of movements could be acquired only through the most regorous type of training. No other country in the world could boast of such a science of dance as they possessed in Bharata Natya Shastra. "It is a special heritage of India", he claimed, inpreserving which the students should help by thoroughly understanding Mr. Krishna Rao's exposition and profit by it.

For the next two hours, Mr. Krishna Rao held sway, tutoring on the dance alphabets now and discoursing on the gemoetry of line, curve and angle for a change and delineating rhythm and beauty all the time.

PATTERNS DEMONSTRATED

The lecture, three parts in English and one part in Kannada, was copiously 'illustrated' by demonstration of patterns, for which Mr. Krishna Rao produced four of his young disciples on the stage.

Mr. Krishna Rao explained that "Nritya" is nothing but pure movements and dance, within the confines of "tala" or time beat. Even animals had the instinct of dance, he said, and he proceeded to mention his own experience of a jutka pony galloping to the symphony of the time-beat he was keeping. The peacocks danced; then, why not humans?

Detailing the nine broad movements classified in Bharata Natya Shastra, Mr. Krishna Rao said that three factors governed the flow of rhythm; first, the physical beauty, then the trained mind and last the soul. The combination of these three made the ideal dancer. He did not rule out the element of inspiration necessary, and that, he said, is "usually in born".

Next, Mr. Krishna Rao dwelt on what he called "poetry in geometry" when taking up the nuances of "Adavu," which he termed as the alphabet of foot-work The Shastra spoke of 200 to 300 "Adavus," but technique was not all the thing. It was only a "skeleton" to which an imaginative artist could put flesh and blood. The only injunction was that there should be "anga suddha" or purity of movements, at the same time ensuring the harmony and balance.

Talking up "abhinaya" then, Mr. Krishna Rao covered the department of acting through "mudras" or hand gestures together with facial expressions. According to Nandikeswara's Abhinaya Dharpana (10th Century), expressions all of us use in everyday life."

Experts had declared that Bharata Shastra was the quintessence of Bhava, Raga and Tala. The dance, rising on the edifice of Bhava and Tala, would be incomplete without the cupola of music. Many times, a genuine technical dance ensemble got marred by bad music.

It was, therefore, said Mr. Krishna Rao, that the Government of India today were keen on training more "Nattuvanars" than dancers. The role of "Nattuvanars" lay in singing and playing the symbal in perfect harmoney; otherwise, even the best of dancers would go limp.

Bharata Natya as such meant dramatic representation but there were very few Bharata Natya ballets incurrency. "Out ultimate aim is to develop this field," Mr. Krishna Rao indicated as his ambition.

Throughout, Mr. Krishna Rao excelled in lucidity, and exhibited mastery of the subject, with a mind avid for creative enterprise, which was immediately reflected through his promising disciple Sudha, who rendered a couple of numbers replete with elegant poses.

******